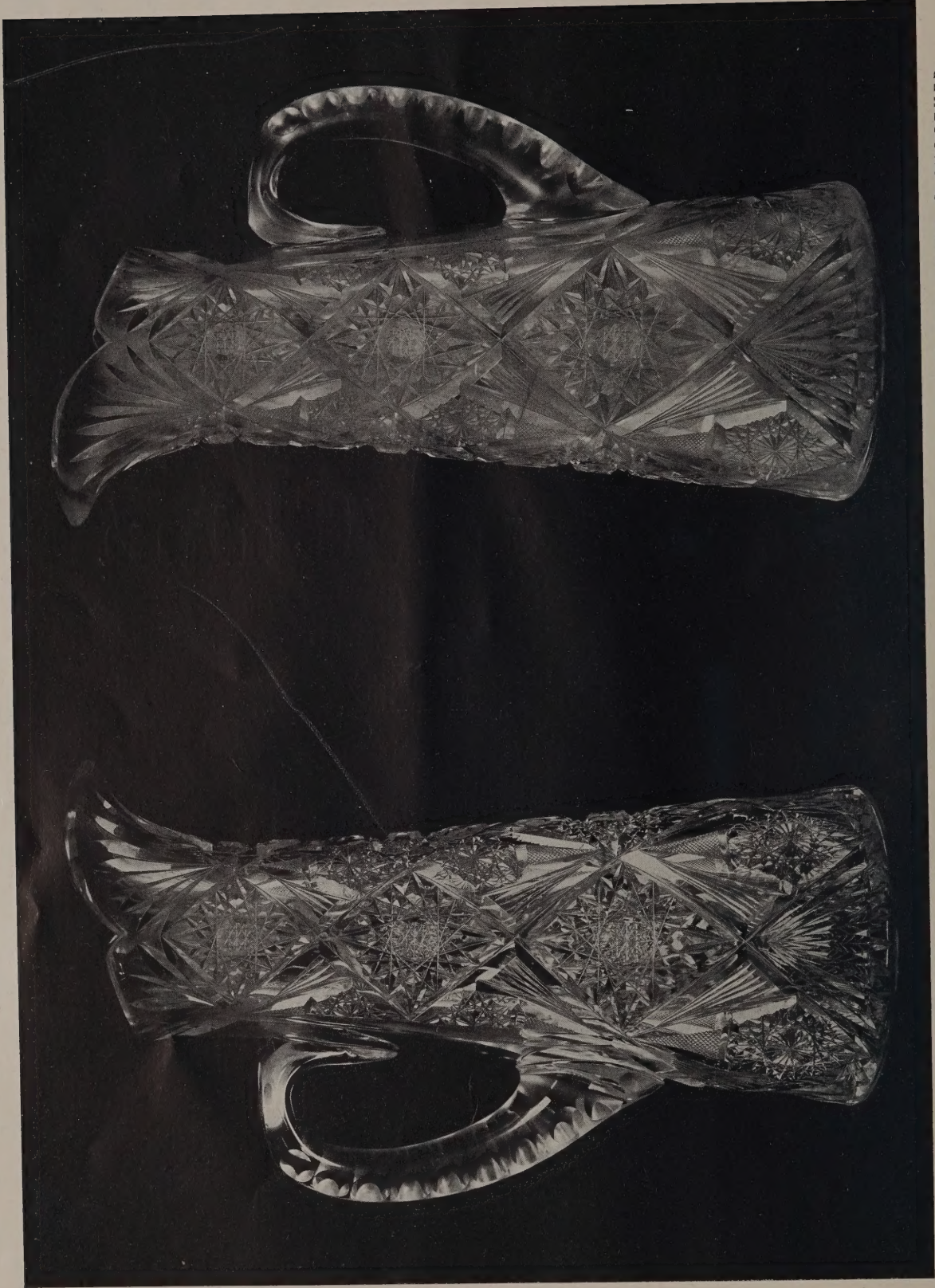


The China known since 1840 as

Haviland China

Is stamped under each piece {
in green underglaze } Haviland
France

The decorated China has {
an additional stamp } Haviland & Co
in red on the glaze } Limoges



CUT GLASS ♣ AFTER POLISHING & FINISHED

CUT GLASS ♣ BEFORE POLISHING & SMOOTHED

EXAMPLE OF GENUINE CUT GLASS

POTTERY & GLASS

VOLUME I

SEPTEMBER 1908

NUMBER 3

HOW CUT GLASS IS MADE

HISTORICAL RETROSPECT OF THE INDUSTRY AND A PLAIN DESCRIPTION OF
PROCESSES OF MANUFACTURE STRIPPED OF TECHNICALITIES

BY WM. CRAWFORD HIRSCH

CUTTING, when compared with other processes of decorating glass, occupies as high a position in art industry as does painting when compared with photography in a purely art sense. Just as the artist's brush is able to bring out effects of which the most sensitive lens is incapable, so the cutter's wheel can transform a monotonous glass surface into a harmonious, resplendent object of delight, a feat in which the purely mechanical process of pressing falls as far short of the mark as would, in sculpture, a cast compared with the creation of the craftsman's chisel. One may safely assert that, despite the many novel methods of decorating glass that have sprung up within the past quarter of a century, pure cutting has maintained its peerage as a medium of giving to a piece of glassware adequate expression of artistic thought in a manner least mechanical.

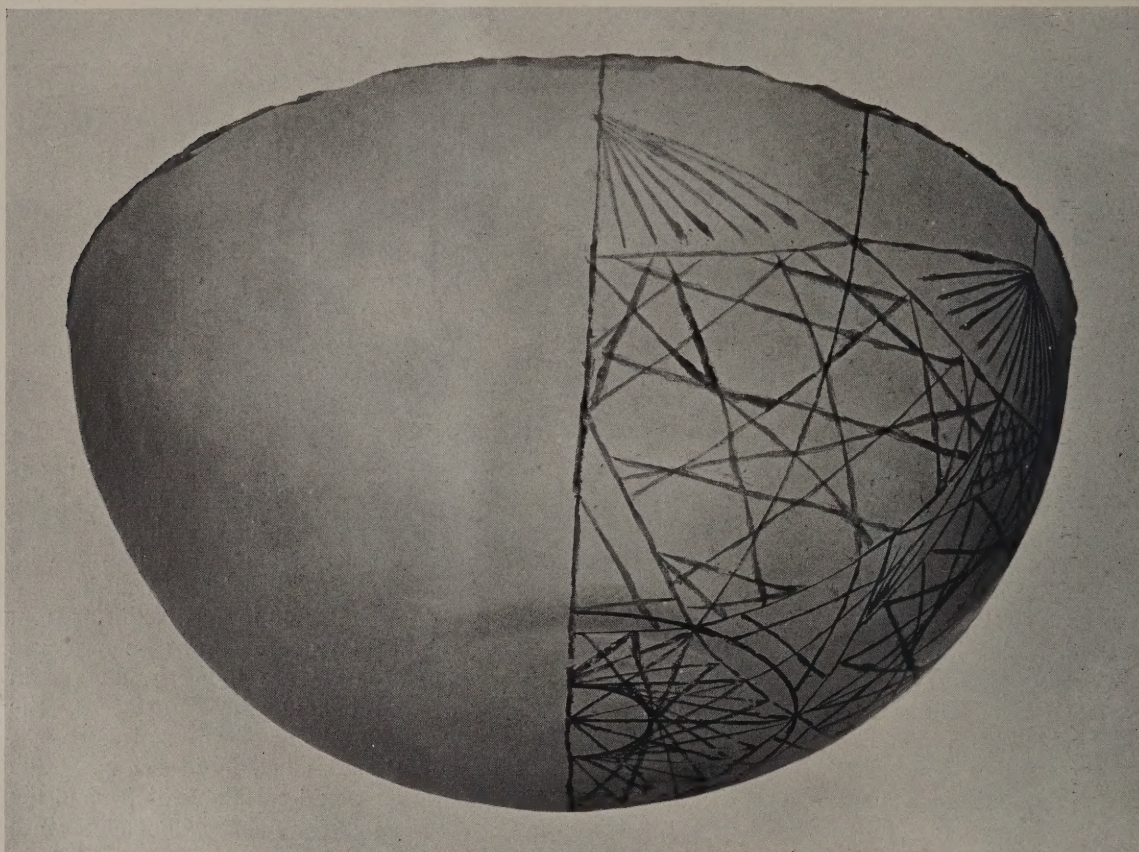
Right here, it may be noted that of late it has become quite the fashion to display two samples of cut glass of identical pattern, the one cut from the blank up, the other pressed, but finished in a similar manner to the true cut glass, in order to demonstrate to the student the difficulty of telling the two apart. Although one frequently hears the remark that the best experts have been unable to detect true cut from cut pressed glass, when the latter was properly finished, the man who handles glassware day in and day out, will always be able to distinguish instantly between the two. The edges reveal true cut glass to the trained sense of touch. There are many who claim that, if the same care is given in finishing a piece of

pressed glass which has been worked over with the cutting wheel, as to a piece of true cut glass, it will be impossible to tell the one from the other. Granting that this might be so, the fact remains that to finish a piece of pressed glass in this manner would be fully as expensive as cutting. And the drawback to this combination process of pressing and cutting is that the pattern must completely cover the object, else it would reveal the pressing. If, however, the time should come when it would be possible to so combine pressing and cutting that the finished article would in no wise differ from true cut glass, there surely need be no cause for weeping, for we are living in an age in which we even behold with complacency the possibility of the advent of artificial diamonds, and if they should outshine in brilliancy the mined gem, we would certainly think none the less of the beauty of the artificial stone because of its not having been dug from Mother Earth. For the present, however, the buyer of cut glass will, for all practical purposes, have little difficulty in distinguishing between true cut and cut pressed glass, though it is difficult, if not impossible to describe the characteristics of the two. The finger rubbed over the edges of a piece of glassware will, after little practice, be an almost infallible guide. It may seem almost banal to advise the newcomer in the glass business to make himself thoroughly acquainted with the peculiarities that reveal themselves to the hand when it is passed over the edges and the surface of various kinds of glassware, but a veteran in the business says: "There is noth-

ing I like to see better than the young men in my sample room rubbing their fingers over the various kinds of glass we have here. A knowledge of this line can not be obtained merely from text books, and I have men here who, by handling glassware in an intelligent manner, have so developed their sense of touch that, were they to be afflicted with blindness, they would be none the less able to recognize kinds and grades by the mere handling of the articles."

The basis of all cut glass is the so-called

is really due to blemishes and faults in the blanks, which it is sought to hide by cutting. And again, but little care has to be taken in the selection of blanks, for why be over-careful and exacting in this respect, when not an iota of the surface of the blank can be seen after the finishing of the piece? But the frequently-met-with comment that these over-elaborate designs were solely due to the general prevalence of faulty blanks is hardly warranted—undoubtedly there has been a certain demand, too, for "showy" pieces. A reaction has already set in



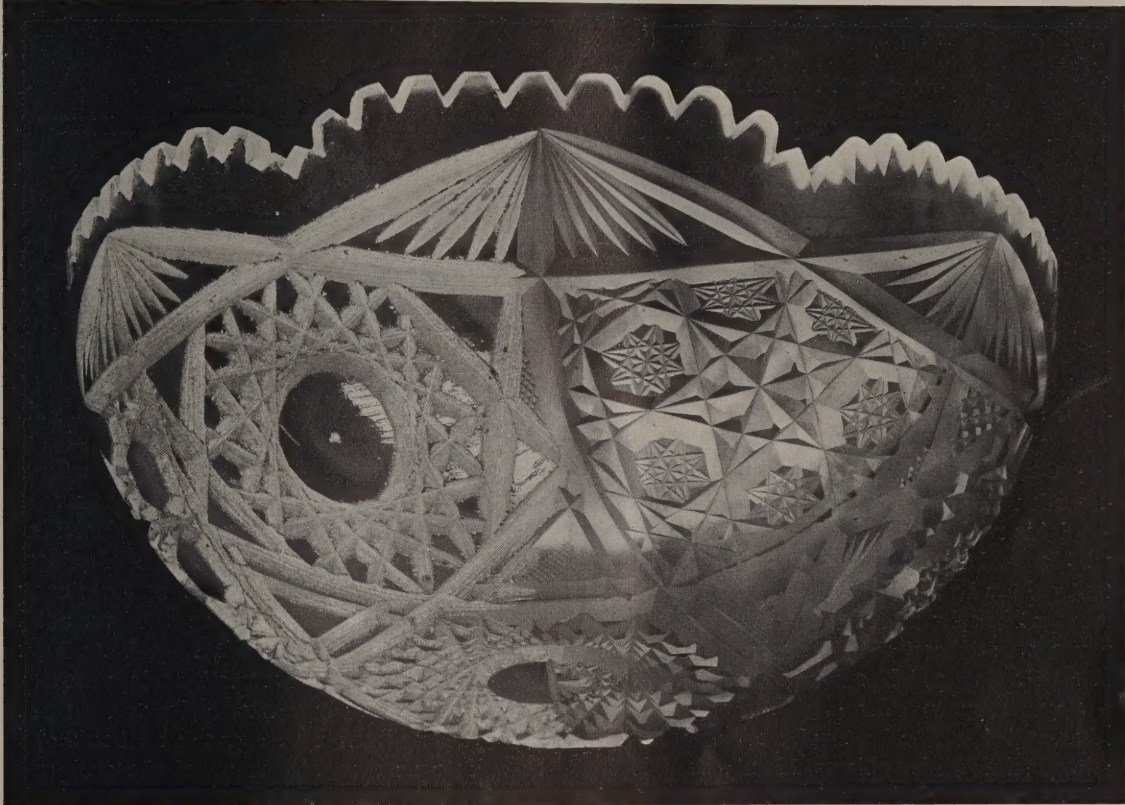
ONE HALF SHOWS THE PLAIN BLANK ❧ THE OTHER SHOWS THE MARKED-ON PATTERN

blank. There is a saying, frequently heard in the trade, that there is no such thing as a perfect blank—this is only half true. There is no difficulty in turning out commercially perfect blanks for small and medium-sized ware. When it comes to extra large pieces it may be more difficult to secure perfect blanks, but even here there is no lack of as near perfect blanks as are required for normally high-class work. Within recent years a craze to load down cut glass with too much design, has made itself felt, and in many instances the over-abundance of design

and the tendency is now toward more simple designs. This is, in a large measure, due to a desire to differentiate the genuine from the cut pressed ware, where a complete covering of the surface with designs is absolutely necessary in order to hide the pressing. So the cut glass makers are getting away from these ornate styles, and are showing patterns which reveal large parts of the blank in all its intrinsic beauty. These pieces give the lie to the assertion that there is no such thing as a perfect blank.

It is not sufficient for a blank to possess the qualities which are exacted of good glass in general, *i.e.*, transparency, solidity and brilliancy. Glass for cutting must be so constituted as to yield the highest possible amount of refraction. While blanks, for larger pieces especially, are most carefully selected, with a view to evenness and brilliancy of the surface, it is impossible to detect small fissures in the tissue of the glass, and these reveal themselves only after the rougher has put the blank to the wheel. Such flaws frequently necessitate the

glass in the United States was furnished from the shores of the Morris River, in New Jersey, and this, with lead from Illinois, was oxidized at home and then boiled with pearl ashes, which combination yielded the glass mass. Later, sand was imported from Fontainebleau, France, until the discovery of the Berkshire mines, which, until a few years ago, yielded the purest form of silica known. In the United States the first flint glass for cutting was made at Pittsburgh, where it was also cut after a number of Germans had made a failure of experiments in



THE FIRST CUTTING IS CALLED ROUGHING ♡ THEN COMES THE SMOOTHING

changing of a design, and many cutters have become especially skilled in detecting such blemishes and correcting them at the least possible risk of breakage, and with the least possible change of design.

Up to 1625, when glass was made with wood, cutting was entirely out of the question, and from 1680 to 1800 the exclusive method of decorating was engraving, because the glass produced in those days, was unfit to undergo the cutting process.

In the early part of the last century, and for many years afterward, sand for the making of

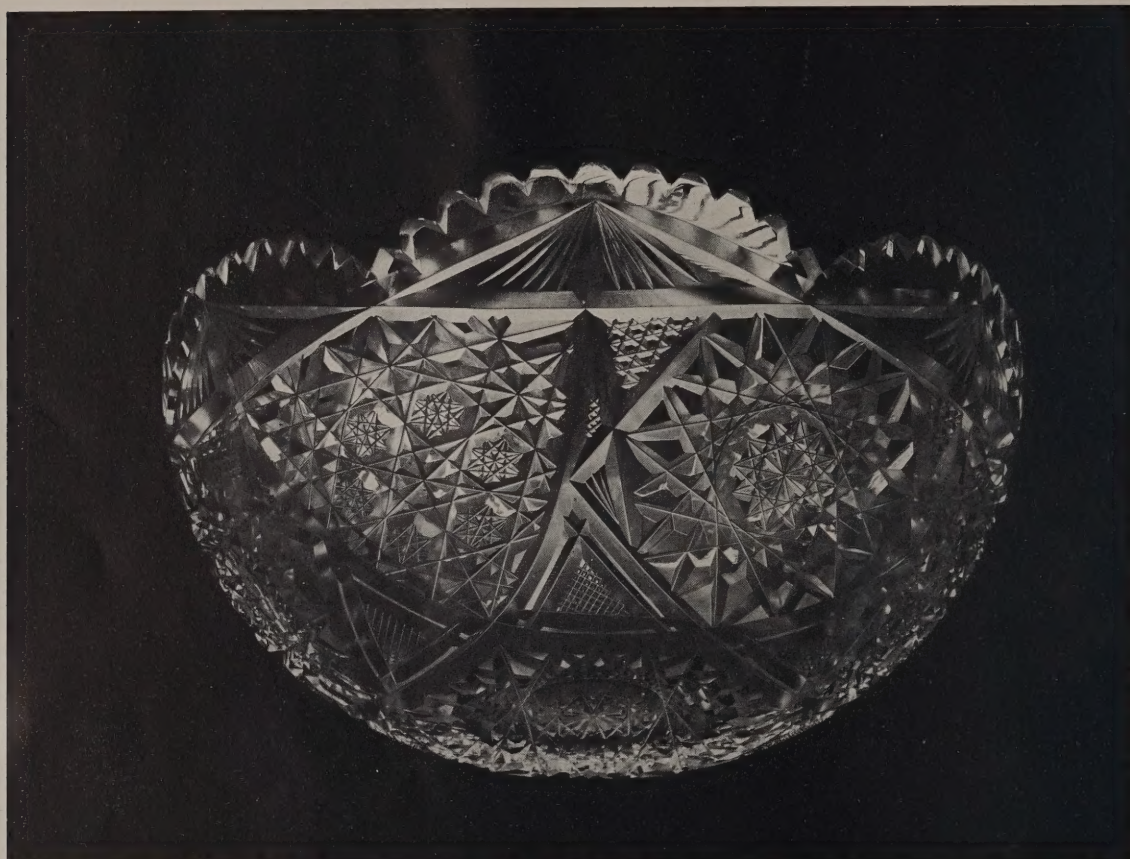
that direction at Frederickstown, Md.

The modern cut glass industry dates from about the year 1850, when there were six cutting shops in Scotland, with about one hundred and fifty frames, doing shade work and table ware. The frame is the apparatus which comprises the complete tools and appurtenances necessary for cutting glass. It is called a frame because back of the upright wheel on which the cutting is done there is a framed extension over which is the hopper that furnishes the cutting food in the form of water and sand, and into which frame falls the surplus sand and

glass dust caused by cutting. In England there were at that time twelve cutting shops, with between a hundred and two hundred such frames. Designs were few, and but little table ware was turned out. The recording of these historical facts is essential, as they lead up to the development of the American cut glass industry, which, like that of pottery, was first introduced here by Englishmen.

This brings us to the first stage in the evolution of a piece of cut glass ware—the marking on of the design or pattern, which process is

signers, the prevailing system is that any artisan engaged in the shop who has artistic talent, taste and originality does the designing. In many plants prizes are awarded for original designs. The even tempered sons of Albion, previously referred to, brought over their “splits and olives,” “flute and fringe,” prisms, hobnail and last, not least, the “strawberry diamond,” which still survives. As the industry grew here, and as the public encouraged it, glass cutters manifested more and more originality, until, in the early '80's, they finally forsook the old time



AFTER THE ACID BATH THE FULL BEAUTY IS BROUGHT OUT BY POLISHING

demonstrated in the first of our illustrations, one-half of which shows the blank, while the other half shows the marked-on pattern which is done with red lead and gum-arabic. While the design is laid out with geometrical precision so that the artisan subsequently engaged on it may not find himself cramped for space when he gets to the center or to the decorations near the edge, no attempt is made to give more than a bold stroke as an indication of the size and depth of cut desired. While there are a few establishments in which there are special de-

straight lines, and scallops, rosettes and curved patterns came into vogue. This was only in keeping with the general evolution, for while in the early colonial days glass was largely an article of utility, it had, by the time referred to, come to be an article of ornamental display on sideboard and buffet—provided, of course, its artistic standard sufficed to this more æsthetical end.

After the pattern has been marked on, the piece goes to the rougher, who is the most important and most skilled factor in the cutting

of glassware. He sits in front of an upright wheel, onto which sand and water are being fed from a hopper suspended above his frame. In the first stages of the industry the glass cutter was rougher, smoother, polisher, finisher, all in one—yes, in many instances, he handled the blank from the annealing oven until it had been transformed into a resplendent ornament. Now each of the operations in a cutting shop has been made a special calling, and each demands special skill. With the change from the cast iron to the wrought iron wheel, and later to the soft steel wheel, specialization has come to be the watchword of the industry, and hand in hand with this specialization have come labor saving and improving devices, most important among which was the feeding-up brush which made its first appearance in the '80's, and each of which brushes saved the wages of a boy, beside making possible a much richer and deeper cut. The wheels with which the rougher works, are of many different varieties. There are special wheels for mitre cutting, and special wheels for cutting straight bevels and stars. There are different wheels for different size and different depth of cuts. The rougher sits on a bench and holds the piece he is cutting against a wheel, while sand and water are dripping onto it from the hopper. Our illustration shows the dull rough effect which this process produces. It is the rougher who first detects if a blank has not been properly annealed, and, if this is the case, a first-class piece of ware from this particular blank is not attempted.

From the rougher, the piece of glass goes to the smoother, who works with a stone wheel. For these wheels a particular kind of stone is used. It is imported from Scotland, and called Craiglieth stone. These wheels also differ in size and thickness, according to the size and depth of the cut that has to be smoothed. The smoother does exactly what his title implies. He smooths the cut which the rougher has cut in the rough. So far as taking away any of the glass by cutting is concerned, the piece is now finished.

In former years (and in a few isolated instances to this day) the piece next went to the polisher, who polished the smoothed cutting with a felt or felt covered wheel, using rouge to bring out the brilliancy and reflective beauty of the glass. This process has been almost entirely superseded by the so-called acid bath; while each cutting shop has a different method of compounding the proportions of this bath, it consists of sulphuric and hydrofluoric acids,

which are contained in various sized receptacles to accommodate various sized pieces of cut glass. Before immersing the cut glass, so-called resisters are put over the blank spaces and upon the inside of the piece, so that the acid will only come in contact with the places where actual cutting has been done, and where it is desired to have the acid eat away all the uneven and uniform brilliancy disturbing particles that roughing and smoothing have caused.

The acid finish process has increased the output of cut glass plants fully 25 per cent., beside being quicker and affording more healthful conditions. Votaries of the old school, still insist that the acid finish process does not bring about the soft, clean, smooth surface of the days when the finishing polish was put on by hand. The fact remains, however, that the acid finish has enabled the manufacturer to turn out specimens of cut glass that have carried off first prizes at leading international expositions, and it is this finish which has created for American cut glass a commercial market that is world-wide.

The last operation in the production of cut glass is the polishing with the wood wheel. This process imparts to the glass which has come from the acid bath the prismatic beauty and the blending of the blank with the cut parts into a harmonious whole. The expense of this process cuts quite a figure in the cost of manufacture, and it is its elimination from the finishing of semi-cut pressed ware which largely accounts for the latter's cheapness and inferiority.

When the piece has been satisfactorily polished with the wood wheel, then it is ready for final inspection and packing.

In the early days of the cut glass industry in this country two auctions a year were held at Philadelphia, New York and Boston, and at these all the cut glass ware produced in this country was disposed of from under the hammer. Now gorgeously fitted up sample rooms are provided for the buyer, and care is had that the light is right for the bringing out of the best properties of the cut glass displayed.

When it is recalled that the Meriden Britannia Company, the president of which was Horace Wilcox, built a flint glass factory and cutting shop, with 35 frames, in 1876, and by 1883 had sunk in the enterprise \$175,000, quite a respectable sum in those days for even a large concern, and this despite most intelligent and energetic management, we must, indeed, marvel at the rapid forward strides of the American cut glass industry during the past quarter of a century. And, inasmuch as our

generation will witness the centennial of what is generally considered the beginning of the modern cut glass industry, namely, the hundredth anniversary of the establishment of the Deming Jarvis plant at Sandwich, Mass., on July 4, 1825, we may this early express the hope that suitable homage will be paid to the pioneers of the industry when the hundredth milestone is being passed.

NATIONAL GLASS COMPANY SUIT

Suit was brought during August against the National Glass Co., now in receivers' hands, by the Union Trust Co., of Pittsburg, as trustee for bondholders, which has filed a bill in equity against the glass company and its receivers, asking the court to order defendants to surrender two mortgages for \$4,500,000, given by the glass company, to guarantee two bond issues.

The plaintiff company claims that the mortgages, one of which was given in November, 1899, for \$2,000,000, and the other in November, 1901, for \$2,500,000, provide that the glass company was to pay all taxes, insurance and general expenses of repairs to its plant and equipment, and if any default on interest occurred for thirty days, the mortgages could be foreclosed. Of the first issue, it is stated that no interest has been paid since November, 1907, and of the latter one, the interest due May 1 last, has not been paid.

In November, 1899, the National Glass Company was formed for the purpose of combining, under one management, the leading manufacturers of glass tableware. It has plants at the following places: Cumberland, Md.; Fairmont, W. Va.; Jeannette, Pa.; Rochester, Pa.; Wellsburg, W. Va.; Lancaster, O.; Bridgeport, O.; Dunkirk, Ind.; besides owning valuable pieces of improved property throughout Indiana, Ohio and Pennsylvania.

HAND-BLOWN GLASS HIGHER

At the meeting of the hand-blown glass manufacturers in Atlantic City, Wednesday, August 19, a substantial advance was made in prices, the new discounts being 90 and 15 off on A grades, both single and double, and 90 and 20 off on B grades, both single and double. The jobbing trade continues quiet. Although there is a good business in prospect. Local houses do not anticipate any marked improvement in the situation until after the first of the month. Jobbers are carrying good sized stocks, having taken nearly all the surplus of the manufacturers during the summer months.

ANNUAL REPORT OF THE UNITED STATES GLASS CO.

The United States Glass Co.'s report for the fiscal year ended June 30, 1908, shows that, compared with the preceding year, manufacturing profits decreased \$141,253. In the course of his remarks to stockholders, President D. C. Ripley says: "We have invoiced our stock on hand at figures that we believe can be realized. During the depression we have overhauled several plants and are now ready to take advantage of improving times, which we believe will reach normal by January 1. In my last report, dated August 21, 1907, we showed an increase in sales over 1906 of 13 per cent., with a loss on account of bad debts of one-sixth of 1 per cent. This year shows a decrease in sales from 1907 of 28 per cent., with a loss of one-third of 1 per cent. on account of bad debts."

A statement of assets and liabilities follows: Inventory, glass, material, etc., \$833,555; accounts receivable, \$322,724; bills receivable, \$11,267; mortgage receivable, \$30,000; cash, \$44,118. Total, \$1,241,665. Bills payable, \$331,905; accounts payable, \$112,514. Total, \$444,420. Net quick assets, \$797,245. Property, works, etc., \$2,598,244. Total, \$3,395,489. Net assets Glassport Land Co., \$776,051. Total assets, \$4,171,541. Bonded debt—Bonds outstanding, \$390,600; nine interest-bearing notes attached thereto (payable in nine semi-annual installments), \$94,915. Total, \$485,515. Balance, \$3,686,025; capital stock, \$3,200,000. Surplus, \$486,025.

The net manufacturing gain for the year ended June 30, 1908, was \$21,088.

The following Board of Directors was elected: Daniel C. Ripley, H. D. W. English, Marion G. Brice, Joseph A. Knox, R. J. Stony, Jr., William Munhall, David Yost, Thomas T. McNish, Daniel A. Ripley.

A NEW GLASS TUMBLER PLANT

C. W. Rodefer, proprietor of the Shadyside preserving works and glass plant, at Wheeling, W. Va., has decided to install a large special equipment for the exclusive manufacture of all kinds of glass tumblers. Aside from the general equipment, a continuous tank will be put in. The work on the new plant will be started about the first of September and completed within thirty days. About fifty hands will be employed.



SEMI-BARBARIC RELICS FROM WHICH WE CAN TAKE LESSONS IN GOOD FORM

SOUTH-RUSSIAN DISCOVERIES OF PRE-HISTORIC GLASSWARE AND POTTERY

Among recent acquisitions of the Berlin Royal Museum, is a private collection of antiques, discovered in South Russian graves, including several articles from early and pre-historic periods, calculated to enrich our knowledge of the peculiar features of the historic glass and ceramic manufactures of that country when in a semi-barbaric condition.

In the accompanying illustration, from the *Keramische Monatshefte*, are represented a number of glass vessels which have created much interest among antiquarians. Their technical composition and method of production have not been clearly established by the investigations made, but from their shapes, it has been assumed that they reproduce styles of the early Grecian and Roman glass industries, the centers of which were in active commercial intercourse with the coast cities of Southern Russia. The Grecian and Roman models thus found their way among the neighboring semi-barbaric nations, who made use of the ideas thus offered them. At the further stage of progress indicated by other articles, there is evidence of an attempt to combine original and adapted ideas, with a marked distinction between ornament and utility. The opinion is, moreover, expressed that a comparison with early specimens of glassware found elsewhere (particularly in the Rhenish districts) would by no means redound to the advantage of these South Russian discoveries.

In the specimens illustrated above, simplicity of form is combined with colored decoration; in others there is more variety of shape, with plastic plain ornamentation of the sides. While this alternation of style may, in some instances be disapproved, it is founded upon a logical æsthetic principle, often found in the art of primitive nations, but lost sight of by those more advanced; the general idea being based upon either form or color, and thus avoiding the motifs being too crowded together.

The South Russian discoveries likewise include jars and urns in ceramic ware, the painting of which is well preserved. These are partly in the well-known Attic style, with figure painting in red and gold with the addition of coloring; other specimens being in Russian terra-cotta, characterized by the mildness of the coloring and noticeably differing in effect from those last mentioned.

FORMULA AS CONSIDERATION FOR STOCK

The Texas constitution provides that no corporation shall issue stocks or bonds except for money paid, labor done, or property actually received. It appeared in *O'Bear-Nester Glass Co. v. Antiexflo Co. et al.*, 108 Southwestern Reporter, 967, that certain persons were given stock in a corporation in consideration of a formula from which the corporation was to manufacture a compound. The corporation becoming insolvent, creditors sought to hold these stockholders on the ground that they had not paid for their stock. The Texas Supreme Court held that the formula was not property within the constitution, and those who received the stocks must be held responsible to the creditors for their value.

NEW WESTERN GLASS PLANT

The Spokane Glass Company will be incorporated at Spokane, Wash., with a capital of \$150,000. The factory will cost about \$50,000, and the sand pit of George Latschaw, which is located at Hangman Creek, southwest of the town, will cost \$35,000. Mr. Latschaw owns 20 acres of sand more than 30 feet deep, which is especially adapted to the manufacture of glass. The company is being promoted by Dan A. Darling, A. H. Kenyon and George Latschaw. The plant will employ 150 men and boys, with a monthly pay roll of over \$17,000. Every effort will be made to have the new factory ready for opening the first of September, 1909.



WHOLLY HAND PAINTED THE NEW QUEEN'S-WARE POSSESSES THE CHARM OF PERSONALITY

PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

☞ COURTESY OF ☞
JOSIAH WEDGWOOD & SONS, LTD.

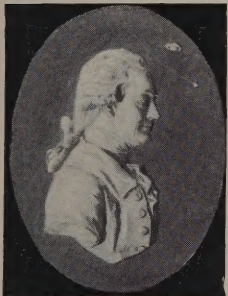


BONE CHINA IS EASILY TOLD BY ITS PURITY AND TRANSPARENCY

NEW—WEDGWOOD WARE — OLD

WHERE MANUFACTURES OF UTILITY ARE STILL MADE SIDE BY SIDE WITH MASTERPIECES OF ART

WEDGWOOD ware lives now, in the present, as thoroughly as it did when Queen Charlotte's enthusiasm created a craze for it that swept the Old and the New World. The same policy upon which this famous pottery has been administered has kept it among the foremost potteries for generation after generation. Perhaps the fact that the spirit of utility has never been allowed to slumber, and that the practical needs of the household have never become secondary to the production of art masterpieces, have served to permit the



PORTRAIT MEDALLION
OF HERSCHEL, THE
ASTRONOMER
DRAWING BY
BARBARA BROWN

Wedgwood factory to enjoy its long-continued and ever-increasing prosperity; for it is undoubtedly the commercial manufactures which stand for income and profit. After all, while we still have time and temperament to admire and enjoy prize museum pieces, there is no doubt that most of us are influenced in a much greater degree by the everyday dishes of the dinner table, especially if they are a little

better made and somewhat more attractive and artistic than our neighbors'. And so, while every buyer of china should have a knowledge of the history of Wedgwood to guide him toward all that is best traditionally, he should keep himself well-informed and up-to-date in what is modernly best in the line of utility.

It is almost impossible to produce anything new in utility shapes. A search through the old pattern books and storerooms at Etruria, the home of Wedgwood ware, throws much light upon the advance of fashion in table wares, and we find that we are using to-day some of the identical shapes that are there recorded as belonging to the early years of the eighteenth century. Some shapes have been slightly varied, and the good points of others combined; but, substantially, the forms remain the same, although designated in some instances under different names, and perhaps put to new or different purposes. "The homely sphere of simple utility" was the aim of Josiah Wedgwood, and every article was made for some purpose of absolute necessity. Hence some of the newest creations of the Wedgwood factory are produced by utilizing or adapting the old shapes to modern needs and decorating them in the spirit of the times in which we live.



"QUEEN'S-WARE" TEAPOT, FROM
MUSEUM OF FINE ARTS, BOSTON

"The homely sphere of simple utility" was the aim of Josiah Wedgwood, and every article was made for some purpose of absolute necessity. Hence some of the newest creations of the Wedgwood factory are produced by utilizing or adapting the old shapes to modern needs and decorating them in the spirit of the times in which we live.

Our full-page illustration



ONLY A VETERAN MODELER IS PERMITTED TO FINISH A PORTLAND VASE

shows an example of the newest Wedgwood production. It is constituted of an entirely new style and process of decoration wholly hand-painted on the earthenware (or semi-porcelain) body, known as "Queen's Ware." The colors and treatment of the various designs (fruit and plant motifs) are somewhat unusual and striking, but are so blended on each piece by hand work that the effect is in quaint harmony with the natural warm tone of the body, and in perfect accord with the revived shapes of years ago; at the same time every piece seems especially destined to take its place amid modern decorative surroundings. This line has already jumped into popularity in America, and it is easy to prophesy that it will become a large seller during the coming season—the more so on account of the manufacturers having anticipated every need in tableware, vases, baskets, trays and toilet sets

of various designs and many color schemes. This line is undoubtedly to be classed as "something new," and the hand brush work, is totally unlike the printed patterns found on so much meretricious earthenware.



A GOOD EXAMPLE OF
BLACK BASALT VASE

New tableware patterns in bone china are introduced this year. This china is easily told by its purity and transparency, and the designs are unmistakably of Wedgwood origin—even the most ornate treatments preserving the good taste and refinement demanded by English culture.

Another new Wedgwood introduction are full dinner sets and many special pieces made in two new bodies—to be called the Cane, or Buff, body and the Lavender body. These bodies are made only by Wedgwood, as no other manufacturers have had time as yet to even attempt imitation. They are exquisite in texture, tone and color—some articles are in



VASE IN GREEN
JASPER

the plain body color, others are simply and tastefully decorated somewhat after the manner of the new Queen's Ware, but with the added enrichment of simple gold bands.

It would seem that there is a determined spirit at work in the Wedgwood manufactory tending to bring everything up to modern ideals, for this year there is even an innova-

tion in the treatment of the classic black Basalt vases, figures and busts. The old dull sombre effect of these pieces has been supplanted by a new finish, brighter, livelier and more metallic, and altogether more attractive. Those lovers of these grand old subjects who have been waiting to see them interpreted in some material less softly dark than night, can now indulge their waiting fancies, and already there is a lively revival in the demand for Wedgwood Basalt.

How many of our readers know the difference between Jasper and Jasper bas-relief? They are both made generally in the shape of vases and urns and tea ware, and both have the effect of cameo ornament. The processes of manufacture, however, are very different. The Jasper bas-relief is made of a white body with a slip color run upon the outside for background. The ornament, first cast in a mould, is pure white, and is applied over the slip color. The real Jasper body contains the solid color all through, which can be detected by examining the inside of the vase—body and color being homogeneous. The ornament first cast in a mould, is applied in a wet state, and is then finished by hand, by expert modelers, bringing out the cameo-like modeling in a most delicate and artistic manner. These are masterpieces, and one must pay accordingly. The present management has on view at the Wedgwood warerooms, at 25 West Broadway, New York, where POTTERY AND GLASS is authorized to invite interested visitors, a wonderful modern replica, very much enlarged, of the world-famous

Marlborough cameo (marriage of Cupid and Psyche) — dimensions 22x14 inches. This is an exceptional piece, owing to the depth of modeling and the fineness of the undercutting, the veil on Cupid and Psychè showing such fine modeling as to convey the effect of transparency. This is one of the recent modern masterpieces, and has been said to even excel the very small original in many respects, Josiah Wedgwood himself never having attempted anything on so large a scale.

But it was he who first made possible the splendid creations which are coming to-day from this historical pottery, and, therefore, it is well to acquaint ourselves with at least the more important points of his history and achievements, which have been ably set forth by Eleanor Macdonald, and illustrated from photographs by Baldwin Cooledge and Chester Lawrence in the *August Circle*. Therefore, by special permission, we present to our readers the following history:

Josiah Wedgwood was born in 1730, and died sixty-five years later. This master potter, by his unaided genius, created a revolution in the potter's art in England in the face of the most adverse circumstances.

The Wedgwoods were a family of potters, who some generations before Josiah's birth had migrated from Yorkshire, and established themselves at Burslem, in Staffordshire, which has been called the cradle of English pottery. Josiah's father, Thomas, inherited small pot-works in the village of Burslem, and these passed, after his death, to his eldest son, Thomas. Josiah, the youngest of the brood of thirteen children, was forced to be content with a small legacy of twenty pounds. The unexpected death of the father necessitated the removal of little Josiah from school at the age of nine; the legend goes that the boy was not at this time a very attentive pupil, and he spent



INCENSE-BURNER IN
LILAC JASPER



VASE IN LIGHT-BLUE
JASPER; A VERY FINE
EXAMPLE

his hours cutting out paper dolls and pasting them in fantastic groups on his desk for the amusement of his schoolfellows. Wedgwood enthusiasts see in this little incident a forecast of that wonderful manual dexterity which was in after life to bring him name and fame throughout Europe. However, no one can begrudge the little fellow his playtime, for it was brief enough at best, as he was soon to learn the stern lessons of the hard school of experience. At fourteen Josiah was apprenticed for five years to his brother Thomas, who was a man of unattractive character, with scant sympathy in the apparently visionary schemes of the enthusiastic boy. Before the term of apprenticeship was completed, Josiah was seized with a malignant form of smallpox, then raging throughout the pottery district, and he never completely recovered from the effects of this illness. Like many another genius, Josiah Wedgwood was fated to have his "wit sharpened on the grindstone of pain," and this drastic mode of education was not without satisfactory results. Throughout his life Wedgwood attributed his success to the enforced leisure of the hours of solitude, which tedious convalescence entailed.

At his majority he hoped to be received into partnership with his brother, but Thomas was discouraging, and the lad, taking his modest patrimony, went out to seek his fortune elsewhere. He traveled as far as Stoke, which is only a few miles from Burslem, and he began making mottled clay knife-handles for the cutlers of Birmingham and Sheffield. He had the good fortune to attract the attention of Whieldon, a potter of more than average ability, who immediately became interested in the experiments of the young man. This acquaintance ripened into a partnership, the terms being most generous to Wedgwood, who was allowed to make what experiments he thought fit, and to employ the results for the benefit of the firm, without divulging the formulæ. After a few years' experience at

Stoke, Wedgwood decided to return to his old home and to establish for himself a small pottery there. He accordingly rented premises from one of his cousins, and the little venture soon began to prosper beyond all expectations. The experiments of his early years had given him a thorough knowledge of clays and glazes, and he only lacked opportunity to put his theories to the test. Fashion demanded more elaborate and delicate table-services, and the only pottery in Staffordshire which was able to give an adequate supply was the little factory at Burslem, where Josiah Wedgwood was the presiding genius, master potter, thrower and apprentice combined. He succeeded in producing an earthenware of a rich yellowish tint, with a fine glaze, which was much superior to anything that had been in the market previously. He presented a breakfast-

service to Queen Charlotte, who was charmed with it, and who at once ordered a complete dinner-service of the same style. Wedgwood's fortune was immediately assured; people of all classes made haste to follow the example of royalty, and to obtain services of what was, from that time known as "Queen's Ware." The small factory grew in the attempt to supply the demand sud-

denly created, and export to the colonies and foreign countries further increased its prosperity. One ship alone, sailing for America, carried a cargo of fifty dinner-services, which is sufficient proof of the enormous quantity of Wedgwood ware once possessed in this country, and of which there are surely a few remaining pieces in some forgotten limbo. Although not to be compared to Wedgwood's later products of Basalt and Jasper, this little Cinderella of his brain is quite worthy of the attention of the collector of moderate means, and the byways of Massachusetts promise a happy hunting ground for the pottery lover in search of this ware.

Finding that the success of Queen's Ware had placed him upon a firm financial footing, Wedgwood



MARLBOROUGH CAMEO THE MARRIAGE OF CUPID AND PSYCHE



VASE IN LILAC JASPER, WITH WHITE PLINTHS

turned his attention to the manufacture, according to his own phraseology, of a purely "ornamental ware," and he established a factory at Etruria, entirely devoted to this purpose. With the world in general, in the eighteenth century, he was imbued with an enthusiastic admiration for classic art, and he longed to attempt the reproduction of some of the Greek vases and cameos at his own pottery. His first tentative efforts were directed to the manufacture of black Basalt vases modeled after the drawings of classic originals, which were lent him by his friend, Sir William Hamilton, who was ambassador to the court of Naples for many years. These vases were a greenish black, with low relief in the same tone as the body of the vase; they found a ready sale at the time of their first appearance, and are still prized by some collectors, although they are too gloomy in color to be very ornamental, and are generally considered by connoisseurs to be the least desirable of Wedgwood's productions. His next experiment was in his famous jasper-paste, by which in the ultimate perfection of his exquisite cameos he accomplished the dearest wish of his heart, and may be said to have fairly come into his own.

Soon after the introduction of this Jasperware, Wedgwood became the partner of Thomas Bentley, whom he had met some years previously during one of his attacks of illness at Liverpool. The two men were thoroughly congenial, both were extraordinarily gifted, and each possessed a remarkable charm of manner as well as of mind. The partnership begun in 1768 continued for twelve years and terminated by Bentley's death. Without doubt Wedgwood's best work belongs to that period of his life which was intimately associated with Bentley. The discriminating taste of his cultivated friend influenced him very largely in his choice of subjects for reproduction, and in this Bentley proved himself an excellent guide. He was of a literary as well as an artistic turn of mind, and had had the advantages of foreign travel. Both in London and Liverpool, Bentley was the center of a coterie of distinguished men, attracted as much by his winning personality as his unusual talent. Many of these men were interested in the experiments of the Staffordshire pottery, and their faces have been made familiar to us in Wedgwood's portrait medallions. Apart from their artistic merit, these cameo portraits are an interesting commentary on English life in the eighteenth century, and help to make the historical personages of that

day more real than is usually the case. The long roll-call contains many celebrated names, and some of them are of peculiar interest to Americans, such as George Washington, Benjamin and William Franklin; and other noted patrons of Wedgwood were George III., the Empress Catherine of Russia, Sir Joshua Reynolds and Herschel, the astronomer.

Bentley had charge of the showrooms in London, which were at first situated in Long Acre, not far from Chippendale's workshop, and they became the rendezvous of rank and fashion, and the wares of Wedgwood & Bentley became the talk of the town. Eminent artists, particularly Flaxman and Tassie, were pressed into the service of the potters for the more delicate modeling of their already exquisite medallions. Portraits by Wedgwood became the fashionable fad, and owners of antique cameos willingly lent their treasures for reproduction. In this way Wedgwood obtained the temporary possession of the two models with which he achieved his greatest triumphs; these were the "Barberini vase" and the "Marlborough cameo." The original Barberina, or, as it is often called, the "Portland vase," was found in a tomb on the road to Frascati, in the reign of a Barberini Pope, Urban VIII., and it remained for years in the Barberini palace in Rome, until brought to England by Sir William Hamilton, who disposed of it to the Duchess of Portland. The Duke of Portland allowed Wedgwood to keep the vase until he felt that he had made a satisfactory copy. The first intention was to make fifty copies, but this does not appear to have been adhered to, as not half this number exists at the present time. The remains of the original vase are still on exhibition in the Greek gem room of the British Museum. It was wantonly smashed by a mad visitor to the museum about fifty years ago, and in the mending has lost much of its beauty.

The Marlborough cameo has had a less checkered career. It is an exquisitely carved little cameo of undoubted antiquity, and was the gem of the famous Marlborough collection, brought together under the third duke.

Wedgwood's Jasperware can be distinguished from imitations by the very even coloring of the background, and the clean and sharp modeling of the relief. An unailing test, according to an old authority, is the velvety texture of the background and the satiny surface of the relief when felt with the fingers. A few marks may help to identify disputed pieces, and Wedgwood's chief ones are illustrated, but, as

an enthusiastic collector remarked, to the practised eye old Wedgwood is unmistakably "marked all over."

His aim was to obtain perfect evenness of tone, without gradation, in either the white relief or the colored background, and to bring out



EARLIEST MARK OF
WEDGWOOD &
BENTLEY, SELDOM
USED



COMMON MARKS ON
BASALT VASES, NEVER
ON JASPER



HISTORICAL PLATES

the clear delicacy of silhouette against the strong body color. The great contrast of body and relief combined with fine under-cutting, which is in many cases equal to the original Greek antiques, has placed Wedgwood's Jasperware in a category by itself, in the history of ceramics. The quality which makes Wedgwood's jasper-paste so highly prized is that it was entirely his own discovery, which he only achieved after years of experiments. It has always defied imitation, and any one possessing a fine piece of old Jasper-ware may assure himself that it was produced under the personal direction of the illustrious Josiah himself.

Old Basalt possesses no great beauty of either form or color. There are, however, three vases

Historical and souvenir plates promise to be more the rage than ever. It is a great pity that most of them show representations of great men that are little better than caricatures. There is a series of dessert plates, however, including seventy-five subjects of great historical interest to Americans, that show faithful reproductions of generally accepted and authentic likenesses. This series of nine-inch plates has been engraved by Josiah Wedgwood & Sons, Staffordshire, England, and are finding a heavy sale through Jones, McDuffee & Stratton, of Boston. The subjects are taken from famous paintings, picturesque etchings and originals of undoubted merit, and are embellished by border treatments at once artistic and harmonious with each subject. They are equally adapted to decorative purposes or table service.

Wedgwood

WEDGWOOD
WEDGWOOD
Wedgwood
Wedgwood

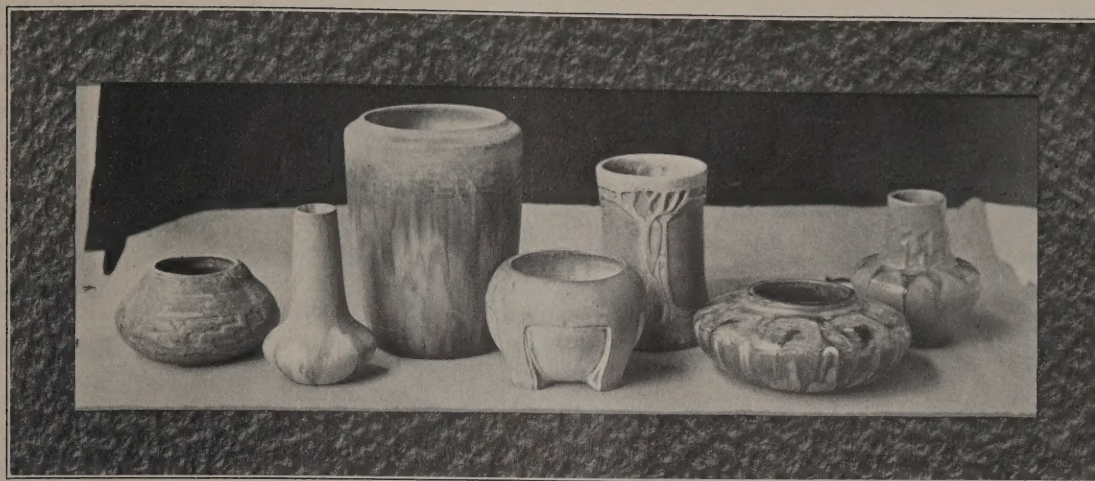
COMMON MARK
ON "QUEEN'S-
WARE"

WEDGWOOD'S MOST
COMMON MARKS

of painted Basalt, which are of paramount importance to Wedgwood's admirers from a sentimental point of view. These are the vases made on the opening day of the Wedgwood & Bentley pottery at Etruria. They were formed and thrown by Wedgwood at the potter's bench, while Bentley turned the wheel. They bore the names of both partners, the date, June 13, 1769, and an inscription meaning "Here in Etruria art lives again."

A MOUNTAIN OF KAOLIN

It is reported that there is a mountain of kaolin in Pike County, Arkansas. It has been pronounced by experts to be of superior quality. There are eighty acres of the deposit located on the lands of the Delight Improvement Company, in such a way that the handling is greatly facilitated, and it is understood that a syndicate is being organized for its development. The stratum of kaolin is four and a half feet thick, with a stratum of fullers' earth above it three feet thick. An official analysis of the kaolin is as follows: Loss by ignition, 15.03; silica, 41.68; titanic acid, 2.65; iron oxide, .86; alumina, 40.69; alumina by difference, 39.78.



SOME OF THEM ARE ODDLY SHAPED BOWLS AND SOME ARE VASES

GRAND FEU PORCELAIN IN AMERICA

GRAND FEU PORCELAIN AS MADE OF AND ON AMERICAN SOIL—WONDERFUL COLORING FROM METALLIC MIXTURES

BY C. RUGE

IF you want to know how a piece of pottery is made, you have to feel the inside for the spiral line indicative of the wheel, and scan the outside to discover the seam which is the hallmark of the mould.

Such an examination will prove at once that Adelaide Alsop Robineau's vases are all produced on the wheel. To produce art pottery the wheel has been the ideal of the clay-worker from the days of the old Egyptian kings. Wheel work has always the advantage of individuality. It is far more difficult to make two pieces alike on the wheel than to make them different, and so one may feel assured that the original pieces cannot be repeated.

For the production of single art objects in ceramics, the wheel, therefore, is to be preferred, while the mould cannot be dispensed with for table sets and any pieces of pottery which have to be multiplied.

Mrs. Robineau's vessels are of such supreme beauty as not to be found elsewhere in American porcelains. And because each object has to be looked at as a piece of art, just as a picture or a statue has, the wheel is for her work the proper tool. The ware is modeled exclusively by Mrs. Robineau, who herself throws the pieces on the wheel.

Only a few years since, Mrs. Robineau began to devote herself to *grand feu* porcelain, but she has worked with so much technique and artistic

ability that even Taxile Doat, of Sèvres, declared her crystals to equal those of that famous art factory. Her vases are far from being copies of the Sèvres porcelains. The American soil is different and requires a different firing, and the artistic aims of Mrs. Robineau are entirely her own. A delicate and original beauty in colors is characteristic of her work. She claims that only by kerosene firing these highly artistic effects can be produced with the native clays she employs. At Sèvres and other European *grand feu* potteries, the kilns are fired with wood.

Maine, Maryland, Florida and Texas furnished her the material for her *grand feu* porcelains. She experimented first one year with a small kiln in her cellar, then built a small pottery in Syracuse.

The body of her vases is composed of the regulation materials of the Sèvres ware. It is not as translucent, but it is more plastic and resistant. As the colored glazes she uses are opaque or semi-opaque, this difference is by no means a drawback. At first she experimented following the use of glazes as employed at Sèvres, and then modified and altered them until the glaze became her original composition.

The wonderful scale of coloring is derived from metallic mixtures. No decorative painting is possible. The nuances of colors blending one

into another are achieved through the firing after the metallic substances have been added to the porcelain mass. It is a most delicate process to obtain such artistic results in colors while depending upon the firing. Colored glazes are flowing, not fixed. They must be applied in successive heavy coats and will develop their brilliant tones on flowing over the vase at the high point of firing. The flow not only covers the vase, but also its supporting column and bat, and these are often found, on opening the kiln, to have formed a solid mass. They must be carefully ground apart. The difficulties are increased by the fact that colored glazes are extremely sensitive to the conditions of the kiln atmosphere. Some will develop only in a strictly oxidizing atmosphere;

of the fire. The Copenhagen porcelain, which is fired at 3,000 degrees Fahrenheit, only shows these colors in the decorative paintings of the porcelains.

At Sèvres, Berlin and in several European potteries, the process which was originally used by the old Chinese, has been adopted. It consists in decorating the vase with colored glazes, in which the coloring oxides are incorporated. In order to keep a wide range of colors, it is necessary to develop a body, which will fire at as low a temperature as hard porcelain can be made, that is about 2,400 degrees Fahrenheit.

Mrs. Robineau also fires her porcelain at about that temperature, perhaps a little higher. The glazes which she uses are mat and crystalline glazes. The former she uses mostly on



COLOR EFFECTS NOW DELICATE AND LIGHT NOW STRONG AND BRILLIANT

others require a reducing or smoky atmosphere. The slightest mistake may ruin a vase.

Hard porcelain is composed of a mixture of kaolin, feldspar and quartz, and these Mrs. Robineau obtains respectively from Texas, Florida, Maine, and Maryland. These ingredients can be mixed in different proportions, and the resulting paste will be more or less hard; in other words, it will vitrify at a higher or lower temperature. The purer and finer the body, the higher the temperature must be. A disadvantage of the very high temperature is that the range of colors is very limited; only a few of the coloring oxides, the blues, grays, greens and some pinks, resisting the intensity

vases with carved or incised designs. Crystalline glazes are most suitable to simple shapes. Some of her crystals have been proclaimed by Taxile Doat to surpass similar European products in smoothness of texture. This may be due to her kerosene firing. The color effects are now delicate and light, now strong and brilliant. Some specimens of neutral tone as cream, buff, brown, and the various shades of gray, possess the same charm of color as is found in the Japanese pottery glazes. Mrs. Robineau obtains old ivory from cream to rich dark brown, dull burnt orange, light blue with purple flashes resembling the *clair de lune* of Chinese porcelains. Some specimens show crystalline

glaze without, and an equally remarkable mat-glaze within.

The glazing of many pieces is done entirely in half-mat or matglaze. Some vases and bowls show wonderful nuances of great variety, all beautifully harmonized into one chord. The newest achievement in Robineau porcelains are vessels in reds of copper. The production of these famous red glazes has to be achieved in a reducing or smoky fire. It is one of the most difficult problems to produce good results with copper glazes. They are very erratic and uncertain.

There will be three different copper tints among the new productions. First, a ruby red of very beautiful shade, resembling the Doulton red, but more interesting because it is developed on hard porcelain, while the Doulton red is on a low-fired body. Second, a peach-blow glaze. The Chinese used to produce it in olden times, and the most extravagant prices are paid even for such specimens as are not quite faultless, because it seemed probable that the secret of peach-blow glaze would never be re-discovered.

A Japanese named Kozan happened to produce some good peach-blow pieces over forty years ago. This was the only case of modern production. Mrs. Robineau has made so many experiments that she hopes to be able to exhibit next fall a number of fine pieces in peach-blow. Peach-blow is a delicate pink color, turning to gray in some cases.

The third new departure is the successful production of ox-blood color. This shade, the pure blood color, is the most difficult to get. Mrs. Robineau has already produced some wonderfully fine examples in that color, and expects to have more soon. This work in reds has, of course, to be done for the gratification and love of it. A high price will have to be asked for these pieces, and still it will never pay for the time and amount of work spent in getting one or two really good vases out of fifty.

The buying public is, as a rule, not able to understand why a small piece of porcelain should be worth as much as a large piece of pottery, or even more, because it is not aware of the great difficulty in handling and firing the *grand feu* porcelains.

The proportion of losses in the kilns is much greater, consequently porcelain cannot be produced as cheaply as other earthen ware. In China enormously high prices were paid even in 960 and 1276 A.D. We read of a vase that was sold for as much as \$1,500; a wine pot for \$2,000, and a Celadon vase which brought as much as \$200,000.

The Robineau vases are the first American porcelains which can rival the old Chinese and the best European porcelain vases. It is, therefore, not astonishing that the Robineau ware is costly. As individual art productions in porcelain, they possibly surpass everything that has so far been achieved in our country, where *grand feu* work is new.



CRYSTALLIZED YELLOW GLAZE
MOTHER OF PEARL EFFECT
TOUCHES OF BLUE AND VIOLET
IN CARVING ❧ ❧ ❧ ❧

EXCESS OF SYSTEM

Within the past ten years business has gone system-mad. We are lumbering up our offices with too much detail, says a successful manager, writing for *The Circle*. I should like to emphasize the importance of getting away from the "system" craze before it becomes too firmly fixed in any establishment. The evil has four aspects:

First, it is in itself expensive. It foists upon the business a very large item of cost, not only

in the purchase of materials, but especially in the increase of employees, who naturally do all they can to multiply their special labors and to fix themselves in their positions.

Second, it directs too much of the attention of business to the mechanics of bookkeeping, filing, cross-filing and all the other devices.

Third, it builds up in the establishment an injurious prejudice against the really effective men who go out and get trade and who take

care of the customers. The office man who moves in the lines of system always has a feeling of superiority over the hustler who goes out and makes the profits for the firm.

Fourth, it lumbers up the whole business machine with too much unremunerative expense and with a lot of dead wood and perfunctory service.

You see one of our great battleships on parade, and you notice many coverings and fixtures that contribute to its appearance, all having their place in the routine of parade.

The ship is stripped for action, and then we find what really counts.

I am not, of course, decrying the use of a necessary amount of system. But the excess of it is a frightful drain on any business, a drain not only on its finances, but especially on the impulses and ambitions of the force. It has been my pleasure to increase the earning capacity of an important business greatly by trimming down the dead routine and by stimulating the business-getting.

NEW STYLES IN LAMPS

MANY NEW CREATIONS DEMAND ATTENTION WHILE CRYSTAL NOVELTIES BID FAIR TO BECOME A CRAZE

THE styles of lamps and lamp shades, both domestic and imported, are this year more varied than ever. The manufacturers are catering to every taste and requirement. Gas and electric portables are also being shown in endless variety. The mission influence is still marked in many chandelier fittings, and especially in lamp shades, many of which are fitted with glass bead and other fringes. An extensive demand is being met by several manufacturers for inverted gas and electric globes, made in crystal, opalescent and decorated glass; also "Q" globes of crystal, roughed inside. Leaded and other glass and metal domes are made in many intricate patterns, and the colors of the glass seem to tend toward the deeper and richer effects. Crystal novelty effects for gas, oil and electricity are meeting with popular favor, and many importations, especially of strange creation, are to be seen in the best establishments. Some are calculated to lend an alluring interest to *miladi's* dressing table, while others are larger and

give light sufficient for all practical needs of the *escritoire* or library table.

In a recent article on this subject, the *Keramische Monatshefte* remarks that within less than a decade household lighting appliances have developed from merely utilitarian accessories without æsthetic charm, into artistic elements of domestic interiors. The first

step in this direction was taken by the metal industry, through the introduction of lamps with metal shades. When, however, the public realized the illogical character of such a material for the purpose in question, a renewed appreciation of crystal shades resulted.

Among the specimens of the latter class of work, seen at the Leipzig Easter Fair, were those shown by the annexed illustrations; the range including prism, button and bead designs. These lamps are considered to fulfil all the æsthetic requirements of modern taste in lighting, while the massive nature of the pedestals and the skilful distribution of the light, show appreciation of practical needs.

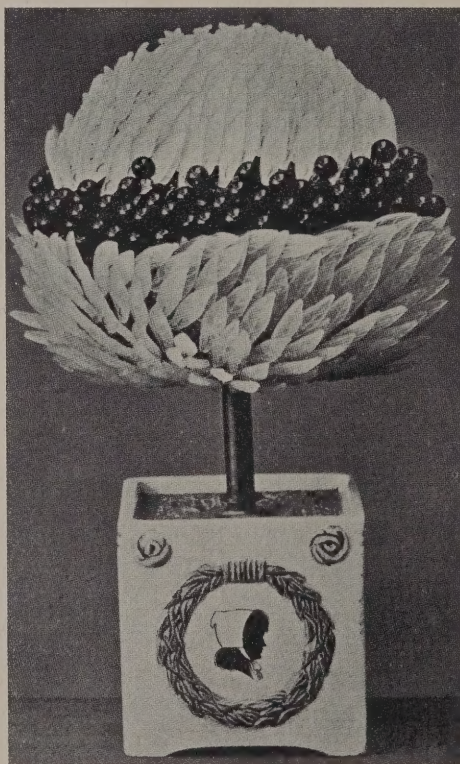


FIG. 1. THE LEAF SHAPED GREEN CRYSTALS ARE MOVEABLY ATTACHED

The shades are composed of crystals in different colors, the illuminating properties of which are heightened by the light inside, with the result of an artistic illumination of the apartment. While this picturesque effect is produced by only one or two colors, they are so broken up through the moveable linking of the separate pieces as to produce the effect of a scintillating rocket, whose form has become permanent when at the highest point of brilliancy.

Figure 1 is a small ornamental lamp in Biedermeier style, for electric light, the illuminating substance being completely hidden in the upper portion. The leaf-shaped green crystals are moveably attached to the strong iron frame, the light acquiring a warm glow from the garland of fruits imbedded in the foliage. Figure 2,

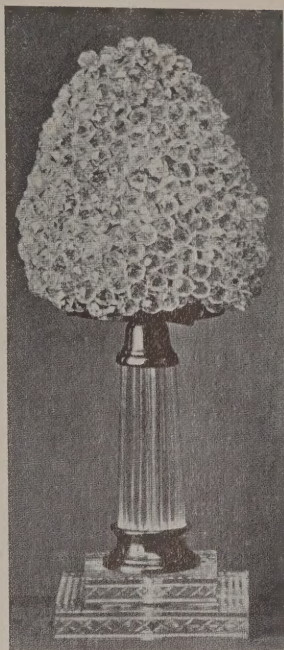


FIG. 2. THE LIGHT FALLS STRONGLY UPON THE TABLE BUT GLIMMERINGLY THROUGHOUT THE ROOM

(though not drawn to same scale,) on the other hand, shows a working, or table, lamp, also intended for electric light, and resting securely on the heavy pedestal of ground crystal. The upper portion is composed of ground-colored or white crystals, and rests on the metal ring, open beneath; the white light thus falling without obstruction upon the table or the work, while it is distributed laterally and upwards in a mild prismatic glimmer throughout the room.

This form of illumination which is applied in various ways, is not exclusively intended for electric light, but is likewise well adapted for petroleum and gas. It is particularly applicable to the ceiling illumination now so much in favor for rooms not used for work or study.

MUSSULMAN CERAMIC ART

In the recently published second volume of his "Manual of Mussulman Art," Gaston Migeon, a French author, deals with the ceramic features of his subject. He comments, in the first place, upon the difficulty of attributing any reliable period to the ceramic products of the near Orient, as they seldom bear either the date or place of their manufacture. The discussion of separate branches of the art begins with luster faïences, the Mesopotamian origin of which is proved by mural tiles in one of the mosques at Kairouan, Tunis, bearing an inscription that they were obtained from Bagdad in 894 by the Sultan, for the decoration of the mosque. The spread of this beautiful *technique* over Persia, Egypt and Syria is then traced in detail; various forms of decorated Oriental faïences being likewise discussed, particularly in connection with mural decoration.

M. Migeon also deals with Turkish, Syrian and Anatolian faïences; the former having long been erroneously designated as Rhodes faïences, and this view having been energetically controverted by Professor O. von Falke, when director of the Berlin Museum of Industrial Art. A minute discussion follows of Hispano-

Moorish faïences, with brief references to the ceramic art of the "Maghrib," or western part of northern Africa.

To Aleppo, Mossul, Damascus and Tyre, is assigned the origin of the magnificent enameled glasses now commanding so high a price. After dealing with Egyptian, Spanish and Persian glasses, M. Migeon finally handles the subject of the colored plates of glass used in Egypt since the thirteenth century for covering openings in walls.

Special interest attaches to the last chapter, which deals with the influence exercised by Mussulman art upon that of Western nations; particularly indicated by the incorporation of Oriental motifs in Occidental decoration.

STRUCK CLAY IN ALBANY

At Albany, New York, in the first "test hole" which the workmen on the State Educational Building job made for the purpose of getting to the foundation proper, excellent pottery clay was discovered. The find is the most valuable reached in this vicinity for years. Already several pottery concerns in the State are interested in the discovery.

WHEELING POTTERIES COMPANY TO REORGANIZE

The Wheeling Potteries Company is to be reorganized. It is capitalized at \$1,500,000, and is a consolidation having plants at several points, three at Wheeling and several at Ohio pottery points. A stockholders' committee, consisting of F. W. Stifel, J. J. Holloway and W. A. Wilson, has been appointed, and a finance committee, consisting of B. Walker Peterson and A. M. Schenk. It is proposed to scale down the capital stock and interest new capital. The venture has never been successful. The La Belle and Wheeling properties at Wheeling have not proven profitable, and the Riverside Pottery at Wheeling has carried most of the burden and has been a successful plant. It is now promised that, with a complete remodeling of the plants, they can all be placed upon a paying basis.

HOTEL ROBIDOUX'S OUTFIT

"Hotel Robidoux's china and glassware will be by far the finest in use in any Western hostelry," said C. A. Shoup, of the Regnier & Shoup Crockery Company, of St. Joseph, Mo., which firm has the contracts for supplying all of the dishes and glassware.

The hotel has contracted for the delivery of 32,020 pieces of china and glassware, as follows:

General service	15,288 pieces
Banquet service.....	4,704 "
Rathskeller service	3,891 "
Glass.....	8,137 "

Total..... 32,020 pieces

Of course, the supplies for the hotel are special orders and they have been made according to special patterns, evolved after weeks of careful work by skilled designers. The Robidoux crest appears prominently on all of the china, and it is etched in the glassware, appearing on every piece that will be used.

The banquet service is the handsomest that will be used in the hotel. It bears an elaborate gold decoration, filled with green and maroon enamel, in such small amounts, however, that the effect is not at all overdone. At intervals about the margins of the plates appears an irregular, five-pointed decoration. The Robidoux crest appears on each plate. It is a complicated design, including a shield with a fleur-de-lis, a helmet above, and the monogram, "St. J." above that, on a background of the Louis Phillippe plumes.

The so-called service plate, laid between courses, is of two designs. Half are maroon and gold and the remainder green and gold, or either of the three colors, at will. There are fifty dozen of the service plates, simply decorated, and with the Robidoux crest in the center.

The general dining room service shows the influence of the art nouveau or modern art movement. The figures in the decorations are of a greenish silver-gray tint, with fantastic curves, and including in each instance, the crest. A service plate will be used in the general dining room, an innovation that is not practiced now anywhere in the West.

The rathskeller service is of distinctively Dutch design. It is finished in Holland blue, and conventionalized clouds and waves and picturesque middle-ages ships, high-decked, with full sails, enter into the scheme. The crest also is repeated.

All of the china is over-glazed. It was made by the Onondaga China Company, Syracuse, N. Y., and it will be packed loose in a box-car, entirely filling it for transportation to St. Joseph.

All of the glassware was manufactured by the Central Glass Works, Wheeling, W. Va., of which N. B. Scott, United States Senator, is president.

A BLESSING IN DISGUISE

In a recent issue of the Lewiston (Me.) *Sun* is the following:

"Glass is not manufactured in Maine. It is manufactured in Pennsylvania in great quantities. There is a Dingley tariff tax of 55 per cent. on window glass; 56 per cent. on plate glass; 54 per cent. on glass bottles; 60 per cent. on cut glass. That is the way Dingley compels the people of this State of Maine to pay tribute to Pennsylvania on the windows of their houses, the glassware for their tables, the bottles for their medicines.

"And on the lenses for their spectacles, 96 per cent. A 96-per cent. penalty on Maine people for maintaining the use of their eyes.

"Will the Biddeford *Journal* please explain to the people of Maine what a blessing to them it is to be compelled to pay big bounty to the glass trust monopoly?"

Perhaps they would not have asked the above question if they had to make their own glass in Maine.

IMPORT STATISTICS

IN a sensitive market like ours at the present time, exhibiting favorable symptoms of convalescence, the conditions require to be watched and compared week by week, in order to form a reliable estimate of the existing situation.

Reverting to the figures published in the August issue of POTTERY AND GLASS, it should be noticed that in undecorated chinaware, up to the end of March, 1908, imports had been for nine months, \$982,561, against \$923,650 in the corresponding period a year before. That these increased receipts had not gone into consumption is shown by the stock in bonded warehouse in March, 1908, being \$106,974, as against \$55,160 in March, 1907. The reduction (both actual and comparative) in the imports up to end of June (\$282,241, against \$333,401) practically offset the increase for the earlier period; the bonded stock on June 30, 1908, being \$110,647, against \$55,072 of the year before. For July, 1908, the imports were \$97,382, and at the end of that month the bonded stock \$114,007.

The tide of importation in decorated chinaware seems to have turned by the end of January, 1908, at which time seven months' imports had represented \$8,195,711, as compared with \$7,640,105 at that time the year before. The bonded stock was then \$529,724, as against \$266,045 in January 1907. The imports during the remaining five months of the fiscal year were \$3,584,663, as against \$4,245,575; the loss during that period exceeding the gain in the previous seven months. At the close of the fiscal year on June 30 the bonded stock amounted to \$586,384, as compared with \$324,427 a year before. The imports for July, 1908, were \$888,149; the stock in bond at end of that month being \$621,912, against \$389,212 in July 1907.

In "all other" chinaware there seems to have been a more or less steady reduction throughout the fiscal year, the total being \$382,756, as compared with \$564,059. The period closed with bonded stock \$12,379, against \$14,229 in June, 1907. The figures for July, 1908, were: Imports, \$14,558; stock in bond, \$11,207.

Importations of glassware reached their highest point in November, 1907, having rolled up in the five months then ending \$1,804,440, against \$1,582,091 in the corresponding period of the year before. During the ensuing seven months they fell to \$1,472,075, as compared with \$1,878,720, the two years 1907 and 1908

thus coming out almost even. When the reaction came at the end of November the stock in bond was \$307,338. On June 30, 1908, it was \$325,140, against \$279,145 at the end of June, 1907. The figures for July, 1908, are: Imports, \$231,528; stock in bond, \$333,647.

IMPORTS AT PORT OF NEW YORK

Looking at the separate returns for this port alone, we find:

	China	Earthenware	Glassware
Five weeks ending May 29.....	\$ 326,901	\$60,515	\$110,084
Four weeks ending June 27	320,279	40,038	90,631
Three weeks ending July 18.....	211,297	33,807	77,334
Week ending July 25	75,414	16,652	12,845
Week ending August 1	83,208	17,624	32,769
Five weeks ending August 1	369,919	68,083	122,948
Week ending August 8	101,497	16,091	22,512
Week ending August 15	109,702	18,855	23,672
Week ending August 22	83,668	16,196	20,943
	294,867	51,142	67,127

In china the imports of the last three weeks reported upon show an increase of 40 per cent. upon those of the corresponding weeks in July, being, moreover, only 10 per cent. below those of the five weeks ending May 29. About similar conditions prevailed as to earthenware, and while in glassware there was a slight falling off, as compared with July, the amount is about in proportion to those recorded for June and July.

PORCELAIN WAR IN GERMANY AND AUSTRIA

By a report in the *Kunstgewerbliche Rundschau*, it would seem that the porcelain factories have combined in asking the dealers to sign a mutual agreement, by which they will not buy any more from manufacturers outside the combination. On account of the refusal of the dealers to agree to these conditions, a "porcelain war" is said to have broken out. In commenting upon this report, the *Frankfurter Zeitung* (one of the leading German dailies) says:

"This circumstance has a general interest, as such trials of strength now seem in the order of day for combinations which had an easy task during the high-tide of prosperity. Moreover, in other industries, the buyers seem to be now reversing the conditions of the manufacturers."

THE FRANCO-BRITISH EXPOSITION IN LONDON

WHATEVER may be the final gain to French ceramic manufactures in the British market, and by English producers in the French trade, the Franco-British Exposition will no doubt do much to promote cordial relations between the two neighboring countries. Having been promoted by the French Chamber of Commerce in London, and its scope being strictly limited to the two nations (with their colonies) it presents features of a special character.

As far as British pottery and glass is concerned, attention has been drawn by the English trade press to the limited extent in which these industries are represented; this fact being attributed to the want of encouragement shown by the managers of the display. At the last moment, efforts were made to arrange a collective exhibit by prominent English manufacturers, but this attempt proved unsuccessful. The Exposition, as an item of the London season, and as affording a pleasing form of recreation for Londoners, has apparently been a success, but as a ceramic display it has evidently failed to accomplish its object. In contrast with full representation of the iron, steel, shipbuilding, textile and chemical industries, there are said to be only three glass firms and seven pottery manufacturers among the exhibitors.

According to the *Keramische Rundschau* it has been stated in the English trade press that this limited participation is due to the features of amusement having been given such prominence and to the discouraging way in which firms disposed to exhibit were treated by the officials. The rates for space are said to have been too high, and the best positions had been allotted beforehand to the French exhibitors.

Without having the exact facts, it would seem that the English ceramic press cannot have been taking the active part in promoting the participation of leading manufacturers, which is so resultful in such cases, in this country. If, instead of complaining now at the insufficiency of the ceramic exhibit, it had seen that the English industry was properly represented and treated, the result would doubtless have been different.

That the Exposition was, to a great extent, under French management, does not make it any more foreign than many other international

displays, where English industry has been fully represented. The fault apparently lies with the failure on the part of the British trade press to make the efforts made by their colleagues in other branches with admittedly successful results. "Crying after spilt milk" is little use to any one; least of all to the British manufacturers whose interests have apparently not been duly looked after.

CERAMIC FEATURES OF MUNICH EXPOSITION

WHILE only local in its character, when the locality represented is Munich, lovers of art in its various forms are necessarily attracted by the present art display at the Bavarian capital.

And yet, as Reinhold Seidel remarks in the *Keramische Rundschau*, it differs from art expositions as we know them; there being neither oil paintings nor antique sculptures, but chiefly living and working rooms taken from daily life, and displaying the special features of Munich art.

The general idea, as explained by Herr Seidel is: "To show that it is possible to produce at a low price in artistic style, even the commonest articles; thus entering a practical protest against the tastelessness of the day. Genuine quality furnishes the basis of the whole plan; the statuary being in hewn stone, terracotta or cast bronze, and imitations being practically tabooed.

Another point in which Munich differs from other expositions is that no medals will be awarded; the mere fact of being allowed to participate being in itself an honor.

A Berlin journalist has aptly called the display an "Exposition of Taste," and as such, it is expected to have a lasting influence on German artistic development.

Referring to the ceramic features of the exposition, Herr Seidel remarks that they do not appear in one place, but go to represent, with many other things, the harmonious surroundings of our modern life; the relation of the various parts to the aggregate effect, therefore calling for study and attention.

Among the detailed features mentioned, prominence is given to the "Collective Ceramic Exposition," including new faience and magnificent glassware from the firm of Jean Beck; displaying quiet but elegant shapes, combined with delicate taste in cutting, engraving and

other work. The most successful exhibits are those where two different *techniques* are harmoniously combined. Franz Steigerwald's Neffe shows two stoneware dinner services; one being intended for a hunting dinner, with St. Hubert's stag prominent in the decoration, and the other in the style of rural pottery, with a coffee service to match.

The Nymphenburg Factory is represented by porcelain figures, some after old quaint originals and others from models by the Munich sculptor, Wacherle; the designs being advantageously reproduced, owing to the sympathetic character of the plastic material. Some effective dinner and lunch services, painted in vitrifiable colors, from designs by Professor Niemeyer, supplement this exhibit, which, likewise, includes a number of plates with modern landscapes painted under glaze. The stoneware of Reinhold Merkelbach, after designs by Professor Riemerschmid, is among the most artistic features of the display; being principally in two colors (ground and relief), and brown tones predominating. In most cases the ground is light and the relief color dark, while some pieces are entirely in blue. A punch-bowl, with rich foliage, in dark brown on a light leather-colored brown, was much admired.

Among separate articles scattered through the various model rooms were: Tea service, by Ph. Rosenthal & Co.; coffee cups, by Hermann Ohme; dinner service, by Thomas & Ens, etc. Finally, a dinner service of the Nymphenburg Factory, attracted Herr Seidel's notice; the decorations in vitrifiable colors, being in purple-violet and (excepting the dinner plates) having a deep brown ground.

PROPOSED ITALIAN GLASS EXPOSITION
IN 1911

In commemoration of the fiftieth anniversary of the Civic Glass Museum at Murano, Italy, the *Voce di Murano* is advocating a glass exposition for 1911, at which, in addition to the usual awards, there would be given a diploma of honor. The candidates for this latter distinction must have received gold medals at other displays.

INCREASED ATTENDANCE AT LEIPZIG
FAIR

That despite changes in the conduct of business the Leipzig Fair continues to grow, is shown by a summary in the *Keramische Rund-*

schau, of the list of the Leipzig Chamber of Commerce. The aggregate number of buyers expected to attend the fair, opening August 30, in the branches of ceramic ware, glass, metal, small wares, notions, toys and kindred lines is as follows:

	1903	1908
German Empire	5,881	8,383
Bohemia.....	283	472
Rest of Austria.....	284	452
Balkan Countries.....	30	40
Hungary	71	128
Russia	96	167
Sweden	43	74
Norway	26	38
Denmark.....	109	185
Great Britain.....	163	255
Holland and Luxemburg	131	245
Belgium	63	95
France.....	100	169
Switzerland	92	159
Italy	24	48
Spain and Portugal.....	6	8
United States and Canada.....	104	97
Mexico, Central and South America	16	23
Asia, Africa and Australia.....	12	16
	7,534	11,054

There are good reasons why the manufacturers of all countries try to get a share of the business done at this international exchange, with eleven thousand buyers open to purchase or look at goods of all kinds.

GOOD REPORT FROM A GERMAN PORCE-
LAIN FACTORY

The recently established porcelain factory at Georgenthal, producing a medium class of domestic ware, has been fully occupied. Owing to the increased demand for its products, the early addition of several more kilns to the two in operation, is being seriously considered.

Dr. Wiley, the scientific bugologist, recently tried to frighten the whole world into hysteria by his warning that billions of bacteria lurked in the crevices of cracked china. Now, everyone is throwing away their cracked dinner plates, soup plates, cups and saucers, just as carelessly as they are burning up all their filthy five and ten dollar bills, which were also proclaimed to be alive with the dangerous infinitesimal billions. Somebody in the trade was mercenary enough to suggest that Dr. Wiley had unconsciously startled the country into booming the pottery industry—queer, but perhaps the reason the boom hasn't yet materialized is all due to the burning of the b-i-l-l-s.

TRADE NOTES

At the August meeting of the stockholders of the Premium Glass Company, of Coffeyville, Kan., the following officers were elected for the ensuing year: President, John F. Weaver; vice-president, C. G. Overmyer; treasurer and factory superintendent, R. H. Thomas; secretary and general manager, G. F. Collins. The business of the plant during the past year has been prosperous and the outlook for the coming year is very good.

A petition has been filed by the attorneys of the Contract Process Company, of Buffalo, N. Y., the Roulet Water Company and G. H. Yentzer, of the same place, asking that the Roulet Glass Company, of Potter County, be declared bankrupt. The petitioners maintain that they have debts against the concern which total over \$500 more than the glass works' resources.

Unofficial advices are to the effect that Milersburg, O., has secured a branch of the Fenton Art Glass Co., whose plant is located at Williamstown, W. Va. Options on 50 acres of land have been secured and the new plant may soon be in operation.

T. C. Goodnight, owner of Goodnight's department store, at Hannibal, Mo., will move about September 1st to the first floor of the building now occupied by the Hannibal Mercantile Co., and he will have a full line of toys, china and queensware.

Atlantic Bottle Co., New York; to manufacture bottles, bottle supplies, glassware, etc.; capital, \$10,000. Incorporators: Edward F. Glacken, No. 316 Adelphi Street; John H. Delaney, No. 81 Willoughby Avenue, both of Brooklyn; Jeana J. Delaney, No. 135 Caryl Avenue, Yonkers.

The Canton glass factory, at Marion, Ind., which manufactures tableware and glass novelties, resumed operations after being closed only one month because of the hot season. A steady increase in orders makes it necessary to begin work at this time. The factory employs 200 men.

The Mahler glass factory, at Du Bois, Pa., has been leased to a co-operative company, for a term of several years. Extensive repairs will be made immediately, and the plant will soon be in operation, employing about 175 hands.

The Fostoria Glass Co., Moundsville, W. Va., is running full force.

Dr. Oliver L. Jones, of Brooklyn, has erected, at Oyster Bay, Long Island, a large building to be occupied by a manufacturer of fancy pottery. The clay is to be taken from the banks at East Neck, owned by Dr. Jones.

The West Fork glass plant, at Clarksburg, W. Va., started up during the last month and now practically every glass factory in the State is in full operation. Over a thousand men are thus employed in West Virginia.

The Century Ornamental Glass Co., of St. Louis, has purchased a large plot of ground on the north side of Delmar Boulevard, west of King's Highway, and will immediately erect a handsome building.

The United States Glass Co.'s factory, Gas City, Ind., which was closed for a number of weeks for repairs, has resumed operations on their continuous tank.

The Citizens' Glass Company will begin operating the plant of the old Evansville (Ind.) Glass Company on the 2d of September, employing 200 workmen.

All the flint factories at Philadelphia, Pa., are preparing for an early start. Gill & Co.'s plant has been running throughout the summer.

The Tarentum Glass Company have resumed operations in all departments. The company employs about 200 men, boys and girls.

At the McKee Jeannette factory, Jeannette, Pa., all the furnaces are not in operation, but many shops are working.

The Federal Glass Co., Point Marion, Pa., have put fires in their tank, and will soon begin operations.

PERSONAL

Edward Nocht, of Bouscher Bros., 53 Park Place, returns from Europe September 1.

E. Torlotting, 25 West Broadway, agent for the St. Louis Crystal Glass Co., has arrived from Europe.

L. J. Houze, of Point Marion, Penn., has brought suit against the Masontown Glass Company to recover \$2,713.58, with interest from July 26, 1907, alleged to be due on a note.

Frank S. Warren, of Maddock & Miller, 25 West Broadway, is on his Southern trip.

W. L. Briggs, agent for Theodore Haviland, has returned from Europe.

H. S. Clarke is making a Western trip for Robert Slimmon & Co.

C. L. Dwenger is home from Europe.

Hugh C. Edmiston lately returned from Europe. His new and enlarged showrooms, covering the whole of the top story of 43 West Fourth Street, are abundantly lighted and his stock is artistically displayed and full of interest.

Charles Strieff, representing Wm. Guerin & Co., at 33 Park Place, arrived Tuesday, August 25th, on the Kronprinz Friedrich Wilhelm.

Kennard L. Wedgwood, 25 West Broadway, agent for Josiah Wedwood & Sons, Ltd., sailed for home August 26th.

M. O. Doering, vice-president of Charles Ahrenfeldt & Son, is making a trip to Europe.

Charles Vogt, of Vogt & Dose, returns on the Rotterdam, September 5.

E. J. Ridgway arrived home from Europe August 18.

Henry Witte, of Bawo & Dotter, is back from Europe.

DEATH OF DAVID F. HAYNES

DAVID F. HAYNES, head of the firm of D. F. Haynes & Son, Baltimore, Md., one of the largest art pottery concerns in the country, died at his home in that city August 24, aged seventy-three years.

Mr. Haynes was born in West Brookfield, Mass., of Puritan stock, his immigrant ancestor, Walter Haynes, having landed in Boston in 1638. Mr. Haynes was a business man of the old school—his word was law, but was as good as his bond, and during his long career his high principles made a deep impress upon his associates and all those who came in contact with his strong personality. He was an expert in the pottery industry, and was the originator and creator of a large number of introductions possessing the merit of art and scientific manufacture, which have been popular in the trade. He has been ailing for the past two years, and on this account had some time ago surrendered the active part of his large interests to his son, Frank R. Haynes.

Mr. Haynes began his business career in the crockery and glassware store of Ephraim Brown, at Lowell, Mass. He was sent to England to introduce a burglar alarm attachment for money drawers, invented by his employer, returning in 1856. Mr. Haynes moved to Baltimore and entered the employ of Horace Abbott & Son, who then conducted a large manufactory of plate iron at Canton. Theirs were the only mills in the country where plates for

the famous Monitor could be made, and to satisfy the demands of the United States government for ship and monitor armor the company was forced to erect a new mill in 1861. Mr. Haynes was placed in charge of this, after receiving assurances that his services would be of more value to his country in this capacity than if he were in the army.

After the war he acquired an interest in the firm of Ammidon & Co., doing a large jobbing business in crockery and glassware in Baltimore, and in 1876, when Mr. Ammidon retired, Mr. Haynes continued the business under the firm name of D. F. Haynes & Co. In 1885 Mr. Haynes gave up the jobbing business and devoted his entire time to the development of the Chesapeake Pottery. In 1895 Mr. Haynes admitted his son, Frank R. Haynes, to the business, which has since been conducted under the firm name of D. F. Haynes & Son.

Mr. H. Benedikt, at 23 Park Place, has acted as Mr. Haynes' New York agent for many years.

HENRY WESTERMANN DEAD

Henry Westermann, president of the Westermann China and Glassware Company, of St. Louis, died August 10, at his home, after a stroke of apoplexy. He had been an invalid for the past two years following a stroke of paralysis. Mr. Westermann was 76 years old, and a native of Minden, Germany. He settled in St. Louis sixty-six years ago, and was the oldest china and glassware man west of the Mississippi River.

HON. ALBERT PICK

Albert Pick died August 17 at Citronelle, Ala., at the age of 82 years. He was in the pottery business in Chicago for a great many years. Mr. Pick was Austrian consul in 1874.

THINGS AND OTHER THINGS

Great quantities of silica quartz are being shipped to glass manufactories in California from the old hydraulic works of Sacramento hill adjoining Placerville, where there is a vast quantity exposed within easy distance of the railroad.

There cleared from Bush's stores, Brooklyn, the latter part of August the Prince liner African Prince, for Cape Town, Port Natal and the East Coast ports generally, to Delagoa Bay and Beira. Her cargo included a large amount of American glassware.

NEW CORPORATIONS

Harris Bartelstone & Sons, New York; to deal in glass and articles made of glass; capital, \$20,000. Incorporators: Harris Bartelstone, Louis Bartelstone, No. 56 Cooper Square; Oscar Bartelstone and Aaron Bartelstone, No. 4179 Third Avenue, all of New York.

New Jersey Glass Co., Jersey City; to deal in glass, iron, tin and other metals; capital, \$20,000. Incorporators: John J. Treacy, as above; Charles C. Clinton and John A. Mora, Fulton Street, New York.

Beardsley Hotel Co., Champaign, Ill.; \$50,000. Charles B. Hatch, Mattie Hatch, H. Hatch, Charles B. Hatch, Jr.

J. D. Bergen Co., No. 100 Washington Street, Chicago, to deal in glassware; capital, \$60,000. Connecticut corporation.

The Groveport Hotel and Improvement Co., Groveport, O.; \$75,000. S. M. Chase, L. B. Caruthers, W. B. Vogel.

Onondaga Hotel Corporation, Syracuse; \$300,000. F. A. Dudley, A. W. Fray, F. L. Durk, Niagara Falls.

Atlantic Coast Distilling Co., Atlantic City, N. J.; \$125,000. J. L. Casper, R. H. Hardin, J. H. Smith.

Terminal Hotel Co., Little Rock, Ark.; \$30,000. Thomas Lafferty, Patrick Raleigh, Justin Matthews.

Sagamore Hotel Co., Cowanshanock, Pa.; \$40,000.

FELDSPAR AND KAOLIN INTERESTS COMBINE

The American Feldspar & Kaolin Company, with headquarters at Philadelphia, was incorporated the last week in August under the laws of New Jersey, with a capitalization of \$500,000. The main branch office will be opened in Rochester, N. Y., by William B. Reed, Jr., vice-president of the company.

The companies to be taken over in the combination include the Pennsylvania Feldspar Company, which has 6,000 capacity plant near Rochester, and another 5,000 capacity plant in Toughkenamon, Pa.; the Vernon Mining Company, of Canada; the Kaolin Mining Company, of Georgia; the Keystone Feldspar Company,

of Maryland; and the Fairfield County Mining & Crushing Company, of Connecticut; and plans for the taking over of smaller feldspar plants are under way.

The plan does not include an actual change in management or ownership, but has for its purpose the reducing of the cost of the production of feldspar and kaolin. Under the combination of interests it is expected to reduce the cost of production of feldspar about 25 per cent.

The Rochester plant of the Pennsylvania Feldspar Company will be greatly enlarged, new equipment will be added and the capacity of the plant will be doubled. This, it is expected, will eventually give Rochester the largest plant in the world producing powdered feldspar.

When the company is in working order it will control 75 per cent. of the total output of feldspar in the United States and 50 per cent. of the kaolin output of Canada. S. Harry Worth, of Philadelphia, will be president of the holding company.

Kaolin is a product of acidified feldspar, and is used for the manufacture of porcelain articles, and of china ware. Feldspar is used to glaze such articles.

A GROWING CALIFORNIA GLASS PLANT

At Los Angeles, California, the Quartz Glass Manufacturing Company are enlarging their plant, where 100 men are now employed. They thus expect to compete successfully with eastern factories. The company is one of few in the country to own its silica quarries. It has purchased and developed splendid quartz properties in the Antelope Valley. Later it expects to own or control soda beds. It crushes the silicate of beryl for its glass.

NEW TUNNEL KILN

A German patent has been granted for a continuous tunnel kiln, for firing clay, porcelain and glazed ware, the special feature being that the ware is conducted through special chambers with heat-conducting walls which protect it against the direct influence of the fire gases. The walls are composed of thin sliding plates, their edges resting in channels filled with sand.

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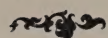
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THE ROYAL SOCIETY OF ARTS

POTTERY AND GLASS acknowledges with thanks the recent weekly issues of the Journal of the Royal Society of Arts (or as it is usually called in England, the "Society of Arts"), now approaching its 3000th number, betokening an existence of nearly sixty years. Its pages have recorded in their time many of the leading discoveries of modern science, its carefully-edited contents have the authority which attaches to a time-honored British institution. In the numbers received is one of the "Cantor" lectures on "Fuel and Its Future," by Professor Vivian B. Lewes, and a report on the introduction of the Owens patent glass bottle machine in Germany. Going back thousands of years, Sir George Birdwood deals with the "Empire of the Hittites in the History of Art," while various interesting points affecting home and foreign industries are dealt with in a lucid and comprehensive manner. It is gratifying to know that the active and courteous secretary, Mr. H. B. Wheatley, is still at his post.

AUTOPSY OF A PORCELAIN WORKMAN

According to the *Kunstgewerbliche Rundschau*, at the request of Professor Dr. Müller, experts of Jena University lately analyzed the ashes of the lungs of a porcelain workman. In

1.41 ounces of ashes there was found 0.027 oz. silicic acid, 0.030 oz. oxide of aluminum, and 0.003 oz. oxide of calcium. The lungs were so thoroughly filled with mineral substances that the knife and scissors had to be used with considerable force, in order to reduce them to small pieces for the purposes of the investigation.

CLAY CONES NOT EARTHENWARE

Eimer & Amend won a customs case yesterday, when the Board of United States General Appraisers sustained their protest that a certain consignment of clay cones and pyramids, imported by them, was not earthenware, and was not dutiable as such.

The articles are known as "Thon Regel," or "Segel Kegel," and are cones and pyramids made of clay and certain chemicals. They are designed for use in ascertaining the temperature of furnaces or kilns, different numbered cones bending at different degrees of temperature. Owing to the fact that they were not baked or fired in a kiln or furnace, they were declared not to be earthenware.

Duty was assessed at 35 per cent. ad valorem, as articles of mineral substance, but the claim which was sustained brought the assessment down to 20 per cent. ad valorem, as non-enumerated articles.

IMITATION SGRAFFITO DECORATION OF PLASTIC OBJECTS

As generally known, Sgraffito decoration is effected by immersing a freshly-molded clay object of any desired color while at a leathery consistency into a watery clay solution of another color of the thickness of cream. Sprinkling can take the place of immersion.

When the coating has dried, the outline is engraved or the upper layer of clay is scraped away in places, so as to obtain a design in conjunction with the lower one. The first-named process is slow, and, therefore, costly; the latter being only applicable to a limited selection of geometrical patterns.

In the tests of a process lately patented in Germany, a lace pattern was pressed by means of a glass rod into the soft clay. After subsequent molding and drying, the lace pattern was removed and it appeared as if engraved or executed in Sgraffito work. A varied choice of materials exists for impressed designs, such as paper, cardboard, wood-pulp, celluloid, metal, leather, rubber, cane, as well as silk, lace, tulle, metal cloth, linoleum, felt and other textile fabrics.

VIENNA ART FIRM INCORPORATED

The Vienna firm of Ludwig Macho has been incorporated under the style of Ludwig Macho & Co., removing its headquarters to the new factory, recently erected for its use.

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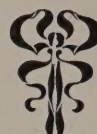
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A Post Card to us and our Representative
will call